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without question much charm. A description of "Ancient Crafts in Modern New York" is given in the same magazine by Philip Verrill Michels, who testifies that in a search for these craftsmen, he "visited weavers busy at looms, such as man has employed for two thousand years; saw black Vulcans laboriously beating red copper into shape in the manner that man has employed since the days he dwelt in tents; beheld, at a woodcarver's shop, art that defies the onrush of invention; saw music-laden violins born as in the hoary past; witnessed the antediluvian method whereby cold iron is hand wrought into pleasing forms and hard bronze is cast as it was when the stone tool knew no iron rival." The *Scribner's* contains an article by R. T. H. Halsey on "Malbone and His Miniatures," illustrated by reproductions in color, and an extremely significant paper by Frederic C. Howe, on "City Building in Germany"; as well as some notes on "Contemporary Women Sculptors," in the "Field of Art," by William Walton—appreciative, commendatory, but not especially critical or discriminating. *Everybody's* reproduces in color, as a frontispiece, Frederick E. Church's "Ægean Sea," in the permanent collection of the Metropolitan Museum, which is described and highly lauded by Sir Caspar Purdon Clarke. Under the title "Great Masters in American Galleries" Frank Jewett Mather, Jr., reviews the elaborate catalogue which Mr. John La Farge and Mr. Jaccacci for some years have been publishing, or preparing for publication—a sumptuous work testifying to the discreet judgment of many American buyers. Stepping out of its prescribed field the *Architectural Record* publishes in its May issue an article by Gelett Burgess on "The Wild Men of Paris," referring to Matisse and his misguided followers, which, if lightly written and amusing, is not flippant nor thoughtless. The leading article in the *International Studio* is by Montgomery Schuyler, on the New Wing of the Metropolitan Museum, and is followed by an illustrated review of the Whistler exhibition. The colored plates in this number are specially good.

## BOOK REVIEWS

PROMENADES OF AN IMPRESSIONIST, BY JAMES HUNEKER, Charles Scribner's Sons, New York, Publishers. Price \$1.50 net.

The reader of this little volume of essays is warned at the outset of their probable nature by a quotation which accompanies its dedication to Frederick James Gregg, "Let us promenade our prejudices." Beginning with a chapter on Paul Cézanne, the author, an avowed impressionist, takes up for critical consideration, Rops, the etcher; Monticelli, the "*Fada*"; Rodin, the *Giant*; Eugene Carrière, Degas, Botticelli, Chardin. In Chapter VIII he writes briefly of Six Spaniards—"El Greco," "Velasquez," Goya, Fortuny, Sorolla, Zuoloaga; and in Chapter X, of nine well-known etchers. Chapter XI is devoted to a discussion of Impressionism, Monet, Renoir, and Manet being in turn considered; and Chapter XV to a series of promenades in the great art galleries of Europe, notes made on a recent tour of rediscovery. Though Mr. Hunecker declares that the foregoing memoranda are a record of some personal preferences and not attempts at critical revaluation, they will be found to take on in many instances the form of criticisms and to furnish an estimate of worth. The book is delightfully written, lucid, engaging, and conclusive. Mr. Hunecker employs English deftly and to good purpose, his analyses are subtle and at the same time trenchant, his criticism well considered, his style graceful. These essays are not profound, they were not intended to be, but by no means do they read "like a medley of hastily crystallized judgments" as the author expresses a fear that they may. Their sincerity is manifest, the writer's thought is clearly expressed, and the delight which he found in traversing his garden and promenading his dearest prejudices is transmitted to the reader. There are no illustrations, but so vivid are the word pictures that the omission is scarcely remarked. Throughout the book frequent reference is made to the analogy between painting and music, not in a forced manner, but as one who sympathetically comprehends both.